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JAMES HAVEN COOLEY

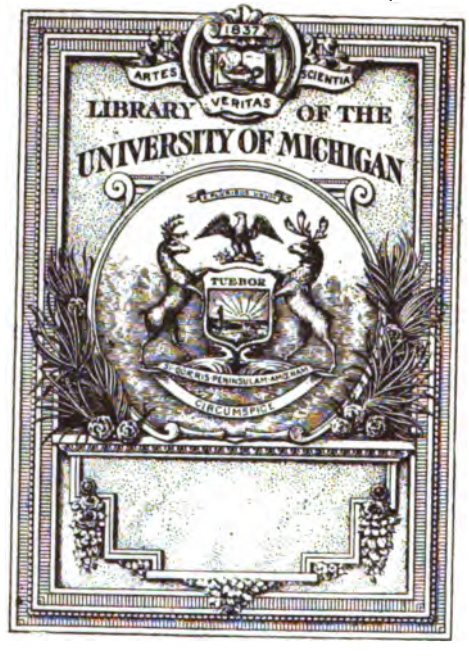
WORD-PLAY IN THE *DON QUIXOTE*

PRESENTED TO THE FACULTY OF THE ROMANCE DEPARTMENT OF YALE UNIVERSITY, NEW HAVEN, CONNECTICUT, IN PARTIAL FULFILMENT IN ACCORDANCE WITH THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY.

Extrait de la *Revue Hispanique*, tome XL.

NEW YORK, PARIS

1917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WORD-PLAY IN THE *DON QUIXOTE*

INTRODUCTION (1)

1. As a literary device word-play is almost exclusively confined, on account of its nature, to comic or satirical works, and will be found to occur in other genres chiefly where satire or irony is resorted to.

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(1) Due to the fact that there have been no previous treatises of the subject in hand, no general bibliography is appended to the present thesis,

The following works have been found useful:

Wurth (Leopold), *Das Wortspiel bei Shakespeare*. Wien und Leipzig, 1895.

Gerber (Gust.). *Die Sprache als Kunst*. 2d Edition, Berlin, 1885.

Wackernagel (Wilhelm), *Poetik, Rhetorik und Stilistik*, 2d Edition, Halle, 1888.

Mendelsohn (C. J.), *Studies in the Word-play in Plautus*. Publications of the Univ. of Penn., Vol. XII., No. 2. Philadelphia, 1907.

Freud (Sigm.), *Der Witz und seine Beziehung zum Unbewussten*. Leipzig und Wien, 1905.

Cejador y Frauca (Julio), *La lengua de Cervantes*. Madrid, 1905.

For other references, cf. below passim.

I take great pleasure in expressing my gratitude to Prof. Henry R. Lang for many suggestions and criticisms, the results of which appear in this thesis. It is my purpose to follow up this work with a series of similar articles dealing with Cervantes predecessors, contemporaries, and successors.—(A. H. C.).

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Although in Spanish literature generally the word-play is used much more freely in works of a serious nature than in other literatures, not being confined merely to ridicule and jest, yet the same is not true of the Don Quixote in which the primary function of word-play does not differ from the above mentioned use, commonly accepted as its natural sphere. Therefore, in the Don Quixote, a work dedicated in particular to the ridicule of a false and already moribund conception of knighthood and in general to satire on existing social and political customs, word-play has a legitimate function to perform. That the device is here used effectively and merely, as it should be, as a means to an end is one of the objects of this paper to show. As is the case with other classic authors: as Plautus, Shakespeare, and Rabelais, the latter of whom, as a writer, has much in common with our author, so in Cervantes' Don Quixote we have not to deal merely with an occasional play on words but rather with one of the cardinal features in the style of the work. Besides using, as the author, nearly one hundred word-plays, Cervantes puts an even greater number in the mouth of Sancho Panza, but few less in that of Don Quixote, and varying numbers of word-plays are attributed to most of the other characters according to the importance of their parts in the narrative.

2. The utility of a close examination of Cervantes' handling of words and phrases which we call word-play will be at once appreciated when it is considered that words so used are very apt to be difficult of comprehension in one or more of their various meanings due to their being forced, in a measure, to serve an unusual purpose at the same time that the ordinary acceptations are immediately apparent. The ordinary meanings of a given word may, too, be various and all associated with the word even though the latter be isolated, but when met with in syntactical relation with other words its meaning is restricted to its single ordinary meaning in such relationship, and only by means of some special device of suggestion, repetition, use of

allied word, etc., are brought into play its less obvious meanings. By «ordinary» meaning, therefore, we designate the obvious meaning of a word in a given syntactical relationship to certain other words. But when this relationship is intentionally of such a nature as to call attention to one or more other possible meanings of the word, the result is that phase of the art of language called word-play. The same is true of whole phrases or sentences that may be so used in certain contexts as to be capable of various interpretations, the variableness of which may depend on the peculiar use of a single word of double meaning or on repetition of the same word in a different syntactical relationship.

3. Obviously word-play in one language is impossible of transfer as such to another except in very rare instances where extraordinary coincidence may exist. The idea expressed in the play may be very exactly transferred, and the ability to do this constitutes one of the supreme tests of the translator of such a work as the Don Quixote, since his task is to maintain the spirit of the original thought expressed in a necessarily entirely different style and the most successful attempts to accomplish this feat may usually well be supplemented with explanatory footnotes.

4. Besides showing, as has been seen, a marked fondness for use of the device when speaking as the author, Cervantes makes his characters use the word-play without regard to rank or condition, from Duchess to goat-herd, using it not to characterize classes but effectually to characterize the individual according to the nature of the thought conveyed and the kind of play employed in each case. Thus, for instance, is Sancho Panza's lack of book-learning constantly recalled by his wrong use of Don Quixote's high-sounding terminology and of other words of non-popular nature, an ignorance that throws into sharp relief the wisdom of much of his native philosophy.

5. Cervantes literally plays *with* words as well as *on* them.

What may be said of Rabelais is also in principle true of Cervantes: «Rabelais' vocabulary is a mark of his genius. He took delight in the mere sound of words and, not being hampered by any theories of classical restraint, he yielded partly to the pleasure of heaping up language, now inventing phrases, now borrowing local sayings from all the dialects known to him, now ransacking Greek and Latin with a Humanist's passion» (Cf. Wright. *A History of French Literature*. Page 172.). Notable illustrations of this tendency are to be observed in the proper names that the author prompts him to employ, viz.: Quijote, Rocinante, Dulcinea, etc., on the basis of which he creates a great variety of word-play. A notable example of this kind of word-play occurs in the Cid, 3301-2:

> Myo Çid Ruy Diaz a Pero *Vermuez* cata;
> «Fabla, *Pero Mudo*, varon que tanto callas!...»

6. It is unnecessary to call attention to the lack of such a study as we have undertaken or indeed of research of any kind in allied subjects in Spanish literature in general and in the works of Cervantes in particular. Nor is it less obvious that, for the sake of completeness, further investigation must be made of Cervantes' work as a whole as well as of the entire Spanish literature of his age. Many of the plays on words and sounds in the Quixote occur in proverbs and refrains obviously adapted by the author to suit his immediate purpose. To what extent he is original and independent of predecessors and contemporaries can only be determined by comparative study and this in turn will prepare the way for a study of his influence on his successors. In the Don Quixote alone, however, there is sufficient material that is evidently of Cervantes' creation to justify its present independent treatment.

7. As we have seen, the plays on words in the Don Quixote, including all the various kinds, are hundreds in number,

from which but a very few can be given here as representative of the various classes into which they may be divided ([1]). In general, and so far as possible, the divisions used by Dr. Leopold Wurth in his admirable work, «Das Wortspiel bei Shakspere», have been adhered to in our classification. It will be seen, however, that many examples may serve for various divisions and sub-divisions in spite of all attempts to choose pure instances ad when this is true attention will be called to the double nature of the examples cited.

8. It will be noted that the term word-play is a general one of which the various kinds are divided into plays on words of double meaning and plays on words of like sound each of which division suffers many sub-divisions. The process of sub-division might evidently be carried out indefinitely and to such a degree that clearness would be sacrificed to minute analysis. It has therefore been deemed expedient, after collecting the figures of speech in the Don Quixote that fall naturally under the general designation of word-play, to group them first according to general broad similarities and then to sub-divide these general groups into classes according to important differences from each other and more or less striking class similarities easily made clear by examples. As already stated, the same example may often well serve two or even more sub-divisions and also there will appear individual peculiarities of a nature insufficient or of occurrence too infrequent to justify further sub-division. Such examples, moreover, have been avoided so far as possible.

9. Under the general division of play on words of like sound falls the pun as the most important sub-division, following which occur such further sub-divisions as rhyme, assonance, alliteration, etc. The pun then is not to be considered as a general term and should be restricted to designate only such figures as

([1]) See footnote, page 10.

employ two or more words of like or similar sound none of which is of double meaning in the given syntactical relationship. This definition of the pun is given here with a view to making clear the subordinate relationship to the subject in hand of a linguistic device that, through the abuse of the unskilled, has been unjustly discredited, not only in the popular mind, but even by reputable critics. Moreover, the pun plays a much more considerable rôle in certain other literatures than in Spanish, notably in English whose far greater variety of sources has bequeathed to the language a multiplicity of like-sounding words distinct in etymology and meaning. In the Don Quixote by far the more important rôle, both numerically and from a literary standpoint, is that of the word of double meaning.

10. It would be useless to seek after the origin of word-play. It has its origin by its very nature in the beginnings of the speech of the individual, and as a literary device is universal and common to ancients and moderns alike. The child begins to play with similar meaningless sounds, playfully creating and repeating new ones. Later, for these sounds are substituted sounds that have meaning, very crude and dull at first, to be sure, but with the acquisition of wider vocabulary and the ability to associate ideas with the plays on words, he learns to use them effectively in speech and composition for humorous effect or for other purposes of emphasis. Word-play is then a psychological phenomenon of natural and most primitive origin, its development depending on the subsequent environment and occupation of the individual.

11. From the foregoing it is readily seen that the successful use of word-play is rather a matter of inspiration than of study. Further than this it is impossible to point to any peculiar type of mind most given to its frequent employment. The charm of the well pointed word-play is altogether due to its inherent natural and spontaneous character. Often, doubtless its full significance is not immediately realized even by the author

himself, arising as it does from a subconscious association of sound and meaning, and having nothing of the studied quality. Studied word-play, such as the Carta del monstruo satírico de la lengua española of the sixteenth century, published by Mussafia in Vol. 56 of the Sitzungsberichte der Philosoph. Histor. Classe der Kaiserlichen Akademie der Wissenschaften, Vienna, is ridiculous, not humorous. Leaving, as it does, to the apprehension of the reader its success or failure, word-play makes a general appeal in that it flatters by making possible a quick recognition of double meaning. Thus it leads to sympathy between reader and author, a feeling that a common idea occurs to both simultaneously and not one that is thrust in complete form upon the reader.

12. As said above, the two general types of play on words already mentioned may be subdivided many times. First, the use of a word in two or more distinct aceptations: *a)* the word may or may not be actually repeated; *b)* there may be simple word-play, i. e., reference to the idea contained in a single word; *c)* reference to the idea contained in a whole previous phrase or passage. Second, the use of like-sounding words of different meanings: *a)* the words may be identical in form; *b)* they may be differently spelled; *c)* there may be merely varying degrees of similarity in sound. Pure sound play or alliteration is so common in the Don Quixote as to be a weakness. What an editor of the Mostellaria says of Plautus in regard to quips and puns is applicable to the alliteration and repetition in Cervantes: Plautus is «copious in quip and pun until quip and pun grow wearisome». (Cf. Mendelsohn, *Studies in the Word-play in Plautus*. Introduction). So, the variety of plays on words, when minutely analyzed, is infinite and any classification of them must be general. We shall but point out minor peculiarities of plays cited as examples of classes without attempting to classify them accordingly.

13. It seems necessary to raise the question of the literary

legitimacy of word-play in order to clear away prejudice that has risen against it due to its abuse by the unskilled, and in whose hands it sinks to the level of mere quibble or child-play, or rather never rises above this level. Not being in any sense a product of the reason the word-play is common property, and being the product of instinct and its use due to momentary impulse makes it a dangerous enemy to the unwary and injudicious. But let us advance the thesis that the play on words may be used effectively in dignified discourse to emphasize thought without in the least interrupting the same and show by examples from the Don Quixote that the thesis is defensible. To be thus successfully employed the word-play must be used purely as a means to an end for as soon as it becomes an end in itself it is reduced to the ridiculous. Word-play is the result of subtle psychological influences just as are perhaps the majority of the laws that govern the development of language.

We shall now proceed to a more minute study of play on words as found in the Don Quixote.

Division I. Sense-play.

Scheme of classification.

I

1. A single word used by one person only and not repeated, both meanings being intended by the speaker.
2. The word played upon is pointed out by an auxiliary word or phrase.
3. The double meaning is indicated by the occurrence of a second word of double meaning.

II

A. Double meaning brought out in dialogue.
   1. One meaning only intended by each speaker.
   2. Play intended by second speaker only.
      a) Word actually repeated by second speaker.
      b) Word recalled by meaning only or under different form.
      c) Word repeated more than once with various meanings.
   3. Both speakers take part in the play.

B. Double or manifold meaning of a word repeated various times, not in dialogue.
   1. Word repeated with a single new meaning for each repetition.
      a) Meaning depends on no other word for aid.
      b) Word repeated in meaning only, usually by means of a pronoun.
   2. Word used in a single sense and repeated with double meaning, often aided by the context.
   3. Word recalled in different form or as a different part of speech.

III

Double meaning depending on context, sentence construction, etc. Phrases of double meaning.

1. The phrase itself is understood in both a literal and a figurative meaning, or in two meanings of either acceptation, the double meaning being brought out in single discourse or in dialogue.
2. Phrases, not of double meaning in themselves, played upon by means of other but allied phrases.

3. The phrase appears in a double meaning on account of connection in meaning with single words.

General remarks: For an exposition of the nature of the word-play designated by the title of this division as well as for its distinction from other classes and for a short recapitulation of previous treatises, we could not do better than to refer to the work mentioned in the introduction: Wurth, *Wortspiel bei Shakspere*, p. 19, ff.

Suffice it to say here that this is without doubt the worthiest class of word-play employed by Cervantes in the Don Quixote and that it is to be considered as having little in common with the pun or other classes of more or less pure sound-play to be discussed elsewhere. (See also Introduction 9). The underlying principle in this class is the suggestion by skillful composition of two or more meanings, all applicable to the context, of a single word or phrase. The device opens up a wide field to the ingenious Cervantes for all sorts of subtle and intensely humorous suggestion. We shall now proceed to the explanation and examples of the various sub-divisions.

The various kinds of word-play depending on double meaning.

I

1. A single word used by one person only and not repeated, both meanings being intended by the speaker.

Examples:

I, XXI ([1]). Cervantes writes describing Don Quixote: ... que

([1]) The examples are thus located throughout; i.e., the part is indicated by I, or II, and following is the number of the chapter also in Roman numerals. For word-plays not used as examples of the various classes, see Appendix.

todas las cosas que veía con mucha facilidad las acomodaba a sus desvariadas caballerías y *malandantes* pensamientos. This is one of the frequent plays on the word *andante*, taken from the name of Don Quixote's profession of caballero andante, which are used with telling effect to cast discredit on said profession.

II, LVIII. Cervantes writes: ... y Sancho Panza se *escudó* con las ancas de Rocinante. Sancho Panza, the shield bearer (escudero) shielded himself behind the flanks of Rocinante. As in the preceding example Don Quixote's, here his squire's profession is ridiculed.

II, IV. Sansón Carrasco says, speaking of the second part of the Don Quixote promised by the author: ... aunque algunos, que son más joviales que saturninos, dicen: vengan más *quijotadas*, ... For Don Quixote, *quijotadas* was intended to mean only deeds of Quixote. Sansón's use of the word implies what it still means, viz.: deeds of ridiculous daring, for Sansón understands Don Quixote.

II, XXVIII. Don Quixote has rebuked Sancho and adds: Ahora bien, yo te perdono con que te enmiendes, y con que no te muestres de aquí adelante tan amigo de tu interés, sino que procures *ensanchar* el corazón ... This is an instance of the frequent play on the names of the caracters in the Don Quixote (Cf. Introduction 5.). There is a touch of tenderness in the less obvious meaning of *ensanchar*, viz.: that Sancho shoud try not to be mean and small but more like the true Sancho.

II, XLI. Sancho answers Don Quixote's injunction to be about his self-punishment: En verdad, en verdad que no tiene vuesa merced razón, meaning not only that Don Quixote was wrong to exact the unmerited punishment but also, and maliciously, that Don Quixote was mad.

II, LVIII. Referring to a figure in relief of St. George, Don Quixote says: Este caballero fué uno de los mejores *andantes* que tuvo la milicia divina, thereby not only paying tribute to

the saint but also claiming him as a shining example of the brotherhood of knights errant.

2. This class differs from the foregoing only in that the word played upon is pointed out by an auxiliary word or phrase.

Examples:

I, VII. Cervantes writes, describing a neighbor of Don Quixote: ... *hombre de bien* (si es que *este título* se le puede dar al que es pobre) ... A good man, poor in this world's goods.

I, XXXII. The reference is to the Novela del curioso impertinente: Pues desa manera, dijo el cura, quiero leerla por *curiosidad* siquiera, quizá tendrá *alguna* de gusto. The novela was to be read for curiosity's sake in the hope that it might contain something of interest. The repetition of the word in play by means of a pronoun is a device frequently resorted to by Cervantes and his contemporaries ([1]).

I, LI. The goatherd is telling his story: ... Leandra, (que así se llama la rica que en miseria me tiene puesto) ... The obvious meaning of *miseria* here is abjection, whereas the use of the word *rica* in describing the lady whose hand had been unsuccessfully sought gives to it also the meaning of poverty.

Similarly in I, XX *llorar* is suggested by the figurative use of *reir*: ... yo soy contento de esperar a que *ría* el alba aunque yo *llore* lo que ella tardare en venir ...

3. The double meaning is indicated by the occurrence of a second word likewise of double meaning. The number of this class is small.

Examples:

I, XXII. Don Quixote is defending the convict Pasamonte: ... pues no era mucho que quien llevaba tan *atadas* las manos tuviere algún tanto *suelta* la lengua. The figurative meaning of *suelta la lengua* brings out that of *atadas las manos*: «helpless».

([1]) See page 17, *b*).

II, III. Don Quixote refers to those theologians who are poor preachers: ... y son bonísimos para conocer las *faltas* o *sobras* de los que predican. The meaning common to both words is «shortcoming», «mistake», bu the use of *sobras* in the added sense of «too much» preaching gives to *faltas* that of «omission» of essentials in exhortation.

II, XXX. ... que he llevado embajadas a *altas y crecidas* señoras en esta vida.

II.

A. Double meaning brought out in dialogue. The play may be intended, (1) by neither speaker, (2) by the second speaker only, (3) by both speakers.

1. One meaning only intended by each speaker.

Examples:

I, XLVII. In a colloquy on the subject of enchantments, Sancho says: ... pero con todo eso osaría afirmar y jurar que estas visiones que por aquí andan que no son del todo *católicas*. ¿Católicas? ¡mi padre! respondió Don Quijote. ¿Cómo han de ser católicas, si son todos demonios que ... Sancho means that the visions are not those of a sane mind, whereas Don Quixote means visions inspired from Heaven through the church.

2. Play intended by the second speaker only. The class lends itself to various sub-divisions: *a)* Word actually repeated by the second speaker; *b)* Word designated by meaning only, or recalled under different form; *c)* Word repeated more than once with various meanings.

a) Word actually repeated by the second speaker.

Examples:

I, XX. Don Quixote advises Sancho not to relate a certain ridiculous adventure, adding: ... que no son todas las personas tan discretas que sepan *poner en su punto* las cosas. A lo menos, respondió Sancho, supo vuestra merced *poner en su punto* el lan-

zón, *apuntándome* a la cabeza y dándome en las espaldas. To Don Quixote's meaning of «to appreciate», Sancho adds that of «to handle skillfully» to the phrase *poner en su punto*, and adds a second meanign of his own to *punto* in his use of *apuntándome*, both ~~beiga foreing~~ to Don Quixote's thought.

II, IX. Don Quixote and Sancho are in search of Dulcinea's house in Toboso: Con la iglesia hemos *dado*, Sancho. Ya lo veo, respondió Sancho, y plega a Dios que no *demos con* nuestra sepultura, que no es buena señal andar por los cimenterios a tales horas... This turn given by Sancho to the meaning of *dar con* is an effective stroke in his characterization. The night hour and the proximity of the village cemetery work on his superstition and he prays God that they may not meet with death as unexpectedly as they came upon the church.

II, XXII. ¿Qué *murmuras*, Sancho? No digo nada ni *murmuro* de nada, respondió Sancho ... In answer to Don Quixote's question: What are you «mumbling» about?, Sancho hastens artfully to assure him that he was not «complaining».

II, XXXI. The Duchess says of Sancho: ... quiérole mucho, porque es muy *discreto*. Whereupon Sancho deftly shows his appreciation of the compliment in his use of *discreto: Discretos* días, dijo Sancho, viva vuestra santidad, ... his meaning being «many goodly and pleasant days».

Another of Sancho's original turns occurs in II, XLI. During his description of his journey through the upper regions vith Don Quixote, the Duchess had occasion to call his attention to discrepancies in his story, introducing several of her remarks with the imperative *Mirad*. Sancho loses patience: Yo no sé esas *miradas*, replicó Sancho, sólo sé ... His meaning is: «I don't know how you look at it, I only know that ...»

II, LXVI. Dijo Tosilos a Sancho: Sin duda este tu amo, Sancho amigo, *debe de ser* un loco. ¿Cómo debe?, respondió Sancho, no *debe* nada a nadie, que todo lo paga, y más cuando la moneda es locura: ... The play hangs on Sancho's interpretation of *de*

as «on account of», which breaks up the idiom *debe de ser* into the literal meanings of its components.

b) Word recalled by meaning only or under different form. Examples:

II, xxx. ... descuidos de escuderos suelen ser causa de otros peores *sucesos*. *El* que yo he tenido en veros, valeroso príncipe, respondió Don Quixote, es imposible ser malo ... Here, as often in this manner of play in the Quixote, the pronoum recalls the word in play in a different sense, the meanings here being events and occasion.

I, xx. Sancho speaks: ... mas yo no tengo la culpa sino vuestra merced que me trae a deshoras y por estos no acostumbrados *pasos*. Don Quixote answers: Retírate tres o cuatro allá, amigo ... This amounts to a repetition of the word *pasos* used by Sancho in the sense of regions. The play differs from 2, (a) above only in leaving the word to be supplied. Similarly the preceding example and others of this sub-division.

I, xlv. ... que a no ser socorrido de sus compañeros allí *dejara* la vida antes que Don Quijote la presa.

II, xlviii. ... vendado el rostro, y *señalado*, no por la mano de Dios, sino por las uñas de un gato.

c) Word repeated more than once with various meanings. Examples:

II, vii. Don Quixote's housekeeper is discussing him with Sansón Carrasco: No es nada, señor Sansón mío, sino que mi amo se *sale*, *sálese* sin duda. ¿Y por dónde se *sale*, señora?, preguntó Sansón; ¿hásele roto alguna parte de su cuerpo? No se *sale*, respondió ella, sino por la puerta de su locura: quiero decir, señor bachiller de mi ánima, que quiere *salir* otra vez. The meanings of *salir* in this passage are respectively: 1 and 2, to go away; 3, to bleed; 4, to bleed and to lose wit; 5, to go away. For the meaning «to lose wit» the word is to be supplied after *sino*, and this might serve as an example of 2, *b*) above. Few of Cervantes plays on words are as complicated as this example.

3. Both speakers take part in the play, the second either using the word with the double meaning of the first or in such a way as to show his participation in it.

Examples:

II, VIII. Muchos son los *andantes*, dijo Sancho. Muchos, respondió Don Quijote; pero pocos los que merecen nombre de caballeros. As the discussion had previously been of *caballeros andantes*, Sancho's evident purpose in omitting *caballeros* here is to leave room for the literal meaning of *andantes*. Don Quixote immediately sees through the trick and hastens to supply the omission in defense of the true knights-errant.

II, LXXII. Don Alvaro, of the false second part of the Quixote, says speaking of the false Sancho: ... nunca le oí decir *gracia* que la tuviese ... Sancho answers: ... porque el decir gracias no es para todos ... Don Alvaro's double use of the word *gracia* as «witticism» and «wit» are summed up in Sancho's use of the same.

B. Double or manifold meaning of a word repeated various times, not in dialogue. The class suffers various divisions and sub-divisions.

1. The word is repeated with a single new meaning for each repetition.

a) The meaning depends on no other word for aid.

Examples:

I, I. In the quotation from the intricate reasoning of Feliciano de Silva: La *razón* de la *sinrazon* que a mi *razón* se hace, de tal manera mi *razón* enflaquece, que con *razón* me quejo de la vuestra fermosura. This is a specimen of Don Quixote's favorite reading matter which finally drove him mad. The word *razón* may be interpreted respectively: 1, «cause»; 2, «wrong»; 3, «reason»; 4, «understanding»; 5, «right».

In the sonnet entitled: «Orlando Furioso a Don Quijote de la Mancha»:

> Si no eres *par*, tampoco *le* has tenido,
> Que *par* pudieras ser entre mil pares ...

in addition to the meanings *peer* and *equal* in the pronoun *le*, the meaning preëminent is evident in the first use of the word *par* in the second line.

I, XLII. Cervantes writes: A todo lo cual estaba tan atento el *oidor*, que ninguna vez había sido tan *oidor* como entonces. Here, as in the preceding example and indeed in many other instances, the author has recourse simply to the etymological derivation of the word in play, the *oidor* being an official who heard and passed on cases in court.

I, XLIX. Cervantes writes: En estas pláticas se entretuvieron el caballero *andante* y el *mal andante* escudero (Cf. I, I, first example.). *Mal andante*, meaning here unhappy, is now written as a compound word.

A series of plays in this class occurs in a passage characteristic of Sancho's philosophy as well as of his language in II, XXVIII, ... harto mejor haría yo, *vuelvo* a decir, en *volver* a mi casa y a mi mujer y a mis hijos, y sustentarla y a criarlos con lo que Dios fuere servido de darme, y no andarme tras vuesa merced por *caminos* sin *camino*, y por sendas y *carreras* que no *las* tienen ... *Volver* is made literal by its separation from the idiom, *camino* is repeated in the sense of objective point, and *carrera* is recalled by the pronoun *las* with the meaning of «career» or «aim in life».

II, LXIV. Cervantes writes: Temía si quedaría o no contrahecho Rocinante, o *deslocado* su amo; que no fuera poca ventura si *deslocado* quedara.

b) The word is repeated in meaning only, usually by means of a pronoun.

Examples:

I, IV. Don Quixote says to the master whom he found beating his servant in the woods: ... que si él rompió el *cuero* de los zapatos que vos pagasteis, vos le habéis rompido *el* de su cuerpo y si le *sacó* el barbero sangre estando enfermo, vos en sanidad se *la* habéis *sacado*; así que por esta parte no os debe nada. *El*

here repeats *cuero* in the sense of «hide», «skin». The play on *sacar sangre*, to bleed, in *la habéis sacado*, «brought blood on», belongs but partially to this sub-division since the verb *sacar* is actually repeated in the participial form *sacado*.

II, I. Cervantes writes: ... y acordaron de no tocarle en ningún *punto* de la andante caballería, por no ponerse a peligro de descoser *los* de la herida que tan tiernos estaban. The pronoun *los* recalls *punto*, «detail», in the sense of «stitch» of a wound.

II, X. Cervantes writes, speaking of Sancho: ... y detúvose allí hasta la tarde por dar *lugar* a que Don Quijote pensase que le había tenido para ir y volver del Toboso. *Lugar* in the sense of «cause» is repeated by *le* in the sense of «sufficient time».

I, VI. Don Quixote's housekeeper says to the parish priest before passing in review the books of chivalry: Tome vuestra merced, señor licenciado, rocíe este aposento, no esté aquí algún encantador de los muchos que tienen estos libros, y nos encanten en *pena* de *la* que les queremos dar. *Pena*, «revenge», is repeated in *la* in the sense of «punishment».

II, LII. Don Quixote says to the goatherd: Por cierto, hermano cabrero, que si yo me hallara posibilitado de poder comenzar alguna *aventura*, que luego luego me pusiera en camino porque vos *la* tuviérades buena ... *Aventura* in the sense of «exploit», usual with Don Quixote, is repeated in *la* meaning «fortune».

Likewise, in II, VII, *vuelta* means «return» and «direction»; I, XXIX, *término* means «end» and «situation»; II, XXXI, *merced* means «grace» (the deferential term) and «favor», etc., etc.

2. The word is used in a single sense and repeated with double meaning, often aided by the context.

Examples:

I, III. Cervantes is describing Don Quixote's knighting: No se *curó* el arriero destas razones (y fuera mejor que se *curara*, porque fuera *curarse* en salud) ... In the first two instances the meaning of *curarse* is «to heed»; in the third use the addition of *en salud* gives it the meaning of «to be cured».

3. The word is recalled in different form or as a different part of speech.

Examples:

In I, XLVI. is found a combination of the possibilities for this sub-division: Cervantes writes: ... pudiesen el *cura* y el barbero llevársele, como deseaban, y *procurar* la cura de su *locura* en su tierra. The noun *cura*, «priest», is recalled in verb form and repeated in *cura*, «cure». As it reappears in *locura* it is mere rhyme without connection in meaning.

II, VII. Sansón Carrasco says to Don Quixote's housekeeper: ,.. pues sabe que soy *bachiller* por Salamanca, que no hay más que *bachillear* ... *Bachillear*, coined by Cervantes from *bachiller* and *chillar* is of double meaning, expressing contempt on the part of Sansón for the woman's discourse and, with the context, respect for Salamanca.

II, XII. Por *ventura*, señor caballero, preguntó el del Bosque a Don Quijote, ¿sois enamorado? Por *desventura* lo soy, respondió Don Quijote ... This word is another of Cervantes' richest mines for word-play in the Don Quixote.

III

Double meaning depending on context, sentence construction, etc. Phrases of double meaning. In this class whole phrases are of double meaning or made so by the repetition of one or more words or by contextual suggestion of some sort. It is manifestly inadvisable to subject the class to the same minute subdivision as we have done in the case of single word play, though theoretically the same would be possible.

In comparison with the single word-play, what the phrase-play lacks in qualities that require quick apprehension giving rise to sudden charm is made up in depth and comprehensiveness of thought and application. Their number is very great.

In the following pages only the main divisions will be illustrated.

I. The phrase itself is understood in both a literal and a figurative meaning or in two meanings of either acceptation and the double meaning may or may not be brought out in dialogue.

Examples:

I, XXIX. The village priest is speaking to Don Quixote: ... y aun haré cuenta que *voy caballero* sobre el caballo Pegaso ... The two literal meanings of *ir caballero* appear in this play: «to be a knight» and «to ride horseback», the latter being strengthened by phrase following.

I, XLIX. Cervantes is giving the observations of the priest concerning Don Quixote: ... solamente venía a perder los estribos como otras veces se ha dicho, en tratándole de caballerías. The evident intent here is to picture Don Quixote as not only *mad* on the subject of knight-errantry but as actually «losing his stirrups» in a heated discussion, a play then of literal and figurative meanings.

II, I. ... que se le pasaban las noches leyendo de *claro en claro*, y los días de *turbio en turbio* ...

II, II. Don Quixote says: Mucho me pesa, Sancho, que hayas dicho y digas que yo fuí el que te *saqué de tus casillas*, sabiendo que yo no me quedé en mis casas. Thus Don Quixote denies that he had dragged Sancho out of his miserable home and denies that he is responsible for Sancho's present impatience with his lot.

II, XXII. Sancho says: Este mi amo, cuando yo hablo cosas de meollo y sustancia, suele decir que podría yo *tomar un púlpito en las manos* y irme por ese mundo adelante predicando lindezas; y yo digo dél que cuando comienza a enhilar sentencias y a dar consejos, no sólo puede *tomar un púlpito en las manos*, sino *dos en cada dedo*, y andarse por esas plazas a qué quieres boca. By thus exaggerating the literal meaning of the phrase in

question, Sancho expresses his great appreciation of Don Quixote's oratorical ability.

II, XLII. ... y esto no es por codicia que yo tenga de *salir de mis casillas*, ni de levantarme a *mayores*, sino por el deseo que tengo de probar a qué sabe el ser gobernador.

II, XLVII. Cervantes writes: Alborotóse el doctor viendo tan colérico al gobernador, y quiso hacer *Tirteafuera de* la sala ... *Tirteafuera*, the birthplace of the doctor is made to serve as his name and a preposition is formed by the addition of *de*.

2. Phrases, not of double meaning in themselves, are played upon by means of other but allied phrases. The class is not numerous. Some are in dialogue, others in simple discourse.

Examples:

II, XXX. Mi escudero, que Dios maldiga, mejor *desata la lengua* para decir malicias, que *ata y cincha una silla* para que esté firme ...

II, XLIII. Don Quixote says: ... muchas veces los (= refranes) traes tan *por los cabellos*, que más parecen disparates que sentencias. Sancho replies: ... pero la lengua va arrojando los primeros que encuentra, aunque no vengan *a pelo* ...

II, LIII. Vistióse en fin, y *poco a poco*, porque estaba molido y no podía ir *mucho a mucho*, se fué a la caballeriza ...

II, LIII. Cervantes writes: ... antes parece que ella (= la vida) anda todo *en redondo*, digo *a la redonda*. There is rather a preponderance of sound-play in this example. There often appears, as here an overfondness on the part of Cervantes for any sort of a play on words.

II, XXX. Cervantes writes concerning the reception accorded by the Duke and Duchess to Don Quixote and Sancho in their home: ... que tuvieron a gran ventura acoger en su castillo tal *caballero andante* y tal *escudero andado*. As is seen the word *andante* is played upon ceaselessly in all manner of forms, its root lending itself to such an infinite variety of form and meaning.

II, XXVI. Maestro Pedro, whose figures of wood and paste

Don Quixote had ruthlessly destroyed, says; Conque me pagase el señor Don Quijote alguna parte de las *hechuras que me ha deshecho*, quedaría contento. The meaning of *hechuras*, «bills», becomes «figures», «images», or «things made», by the addition of *que me ha deshecho*.

3. The phrase appears in a double meaning on account of connection in meaning with single words.

A very pretty play of this kind occurs in II, LIII. Sancho is talking over his governorship of the island Barataria: ... cuanto más que saliendo yo *desnudo*, como salgo, no es menester otra señal para dar a entender que he gobernado *como un ángel*. *Desnudo* is here used in the sense of «poor», its literal meaning being brought out by the phrase *como un ángel*, which in turn is lent, besides its meaning, «justly», that of «naked», an example of reciprocal play.

II, LV. Cervantes is describing Sancho's adventures in the cave into which he fell on his retreat from Barataria: ... *a veces* iba *a escuras*, y a veces *sin luz*, pero *ninguna vez* sin miedo. The phrase *a escuras* (= in darkness) is forced into the figurative meaning, «dazed», by the otherwise useless repetition of «in darkness» by the phrase *sin luz*. A second play occurs in the change of *a veces* (= sometimes) to *ninguna vez* (= never), which gives a neat comic turn to the whole sentence.

II, XXI. Sancho says concerning Basilio, on the occasion of the latter's trick to win the hand of Quiteria: ... y que atienda a su alma, que a mi parecer más *la tiene en la lengua* que *en los dientes*. Tener el *alma en los dientes* means «to be at the point of death». Sancho means, by saying that the lad «has his soul on his tongue rather than in his teeth», that he should confess and receive absolution before it is too late.

Division 2. Sound-play.

Scheme of classification.

A. Sound-play accompanied by sense-play. (Punning.)
  1. Play on words identical in sound and orthography.
  2. Play on words partially similar in sound.
  3. Play on words of lesser similarity in sound.
    a) Change in meaning by the addition of a prefix.
    b) Change of prefixes.
    c) Augmentation, by means of prefix, of word played upon, accompanied by variation in termination, usually resulting in a different part of speech.
    d) Change of suffix or of termination, often resulting in a different part of speech.
    e) Play on words due to intentional or unintentional corruptions.

B. Pure sound-play.
  1. Rhyme-Play.
    a) Word pairs.
    b) Rhyme in proverbs.

C. Alliteration as a means of strengthening play on words.

General remarks: Plays depending on double meaning are found to have a slight numerical advantage over those depending, in whole or in part, on like or similar sound. There is also apparent a predominance of sense-play over sound-play in the second part whereas the reverse is true in the first part. Judging by the fact that the second is the more serious part of the work, it would seem evident that Cervantes felt a difference in dignity, in favor of the sense-play, between the two divisions though, as will be seen, he was far from considering the sound-play as

unworthy of playing an important role even in the second part. True it is, both in theory and practice that the sound-play tends more readily to the ridiculous and is more often abused than play on meaning, but when rightly employed, although usually less profound and comprehensive as above remarked, its effect is more instantaneous and often more effective than that of the play of double meaning.

The designation sound-play is not to be taken as excluding a simultaneous play on meaning. One of our important sub-divisions, on the contrary, is made on the basis of the presence of sense-play of greater or less importance. Hence it will be readily seen that many plays must lie in the borderland between sense-play and sound-play, and that they might with equal justice be placed in either class. Such plays have been avoided as examples so far as possible, and when given attention is called to their double nature. If a single word occurs with double meaning in a given example, such is not a pure example of sound-play.

What has been said in regard to the universality of the use of double meanings in literature might be repeated here with regard to the use of like sound in different words. Dr. Wurth's investigations (Cf. *Das Wortspiel bei Shakspere*, p. 109 ff.) have shown that puns are employed in numbers in the Greek classics, and thence down in all languages, especially in oriental literatures. The possibilities in this device in English have been previously mentioned. Citation to Shakespeare alone would be necessary to emphasize the point. In the following pages it will be seen that Cervantes had no difficulty in imagining puns in Castilian and, far from hesitating in their use, was rather over fond of them.

We will now proceed to the discussion and examples of the various sub-divisions. Here again, for the sake of clearness, only the chief, clearly definable, divisions will be made, as otherwise the classification would easily become interminable. As, in a

sense, a connecting link, we shall first take up those sound-plays that are accompanied by sense-play.

The various kinds of word-play depending on sound.

A. Sound-play accompanied by sense-play.

1. Play on words identical in sound and orthography.

Examples:

II, LXI. Cervantes is describing Don Quixote's entrance into Barcelona: ... al entrar de la cual, el *malo*, que todo lo malo ordena, y los muchachos, que son más *malos* que el *malo* ... Although the chief element in this play is sound, there are nevertheless three shades of meaning for the word *malo*, viz.: the «evil one», «evil», and «bad».

II, XLIX. Sancho is giving instructions as governor of Barataria: ... lo que el maestresala puede hacer es traerme estas que llaman ollas *podridas*, que mientras más *podridas* son, mejor huelen ... Its literal meaning enters here in the second use of the word *podridas*.

2. Play on words partially similar in sound.

Examples:

I, VI. During the examination of the books of poetry in Don Quixote's library, the village priest says of López Maldonado and his poems: También el autor dese libro, replicó el cura, es grande amigo mío, y sus versos en su boca admiran a quien los oye, y tal es la suavidad de la voz con que las *canta*, que *encanta* ... Here, as often in examples of this class, Cervantes has recourse to a prefix for change in meaning. The same play occurs in I, XLII.

I, XXIX. ... siguiéndole el *bien barbado barbero* ... Here we have a combination of alliteration and play on the sound of etymologically related words.

II, LXXIV. ... pues ya en los nidos de *antaño* no hay pájaros *ogaño* ...

II, x. Don Quixote says in answer to Sancho's description of Dulcinea: ... y así si tuviera cien *lunares* como el que dices, en ella no fueran *lunares*, sino *lunas* y estrellas resplandecientes.

I, XXIII. Don Quixote says to Sancho: ... y yo estoy muy contento de que te quieras valerte de mi *ánimo*, el cual no te ha de faltar, aunque te falte el *ánima* del cuerpo ...

Similarly associated are found:

I, XX. *barca* and *barco*.

II, XXX. *figura* and *figuro*.

II, III. *cuentas* and *cuentos*, etc.

3. Play on words of lesser similarity in sound. This class is one of the most numerous in the Don Quixote. To it belong plays of compounds on simple words and various formations on the same root by addition or change of prefix or suffix. The great majority of the groups in play are etymologically related.

a) Change of meaning by the addition of a prefix.

Examples:

I, XLII. ... Quien no duerme, escuche, que oirán una voz de un mozo de mulas, que de tal manera *canta*, que *encanta*.

II, XVII. Cervantes writes: ... y todo lo *miraba* el hidalgo, y de todo se *admiraba* ...

II, XLV. Cervantes writes: ... y dijo a la *esforzada* y no *forzada* ...

II, XLII. Teresa Panza writes to the Duquesa: ... que una a una las fuí yo a *coger* y a *escoger* al monte ...

Many of the proverbs are of this class: Sancho says in II, LV: ... pero el hombre *pone* y Dios *dispone* ...

II, LXVI. Don Quixote says: ... aquí usó la fortuna conmigo de sus *vueltas* y *revueltas* ...

II, LXVI. Sancho says: ... que el gordo desafiador se *escamonde*, *monde*, *entresaque*, pula y atilde, y *saque* seis arrobas de sus carnes ...

II, LV. ... imitando al juego de los muchachos, que dicen: *salta* tú, y dámela tú, doy un *salto* del gobierno, y me paso al

servicio de mi señor Don Quijote, que en fin en él, aunque como el pan con *sobresalto*, hártome a lo menos ...

II, LXXI. ... sufre la *carga*, mas no la *sobrecarga*.

b) Change of prefixes.

Examples:

I, XLV. Don Quixote says: ... pidiéndole... licencia de *acorrer* y *socorrer* al *castellano* de aquel *castillo*. The latter play belongs more properly to (*d*) below.

II, XIV. Cervantes writes: Don Quijote, que le pareció que ya su enemigo venía volando, arrimó reciamente las espuelas a las *trasijadas ijadas* de Rocinante, y le hizo *aguijar* de manera que ... This example might serve equally as well for (*a*) above or for (*d*) below.

II, XLIX. One of two combatants is pleading his case before Governor Panza: ... y que no tengo *oficio* ni *beneficio* ...

II, LIII. Cervantes writes of Sancho: ... que si él no se *recogiera* y *encogiera* metiendo la cabeza entre los paveses, lo pasara muy mal el pobre gobernador, el cual en aquella estrecheza *recogido sudaba* y *trasudaba* ... This example belongs equally to (*a*) above by reason of the latter play and to (*d*) below by reason of the introduction of *recogido*.

II, LV. Sancho says: ... ésta, que para mí es *desventura*, mejor fuera para *aventura* de mi amo Don Quijote. And farther on: ... pero yo sin *ventura* ... Considering *ventura* as part of the series, this example belongs also to (*a*) above.

II, LIX. Don Quixote says: *Retráteme* el que quisiere; pero no me *maltrate* ...

c) Augmentation, by means of prefix, of word played upon, accompanied by variation in termination, usually resulting in a different part of speech, as a change from noun to verb, adjective to participle, etc.

Examples:

I, I. Cervantes is explaining Don Quixote's feeling toward Feliciano de Silva: Pero con todo, alababa en su autor aquel

acabar su libro con la promesa de aquella *inacabable* aventura ...

I, XXI. Don Quixote to Sancho: ... *apártate* a una *parte.*

I, XXIII. Cervantes writes: Besóle las manos Sancho por la merced, y *desbalijando* a la *balija* de su lencería ...

I, XXIII. Don Quixote to Sancho: ... que algún *caminante descaminado* debió de pasar por esta sierra ...

II, XVIII. Cervantes writes: ... de acudir de todo en todo a la busca de sus *desventuradas aventuras* ...

II, XV. Sancho says: Dos linajes solos hay en el mundo, como decía una agüela mía, que son el *tener* y el no *tener*, aunque al de *tener* se *atenía* ...

Likewise the following groups:

II, XXXI. *gracioso* and *desgraciado.*

II, LIII. *encaminando* and *camino.*

II, XLII. *discreto* and *discretamente*, etc.

In II, LV occurs a similar play involving three words. Sancho says: ¿... de un *desdichado desgobernado gobernador?*

d) Change of suffix or of termination, often resulting, as in the preceding sub-division, in a different part of speech.

Examples:

In the sonnet dialogue between Babieca and Rocinante, the latter is made to say:

> ¿Cómo me he de quejar en mi dolencia
> Si el amo y escudero o mayordomo,
> Son tan *rocines* como *Rocinante?*

This play was first determined of course by Cervantes' choice of Rocinante as the name for Don Quixote's horse.

I, I. Quotation from Feliciano de Silva: Los altos cielos de vuestra *divinidad divinamente* con las estrellas os fortifican y os hacen *merecedora* del *merecimiento* que *merece* la vuestra grandeza.

I, VI. In the course of the review of Don Quixote's books,

the village priest says: Muchos años ha que es grande amigo mío ese Cervantes, y sé que es más *versado* en desdichas que en *versos*.

I, xx. Don Quixote and Sancho have just heard the sound of the water they are seeking. Cervantes writes: ... oyeron a deshora otro estruendo que les *aguó* el contento del *agua* ...

II, xviii. Don Quixote says: ... virtudes anejas a la *profesión* que yo *profeso* ...

II, xliii. Don Quixote says: ... que el andar a caballo a unos hace *caballeros*, a otros *caballerizas*.

II, xlv. Cervantes writes: Diéronle a entender que se llamaba la ínsula *Barataria*, o ya porque el lugar se llamaba *Barataria*, o ya por el *barato* con que se le había dado el gobierno.

Likewise the following groups:

II, xlix. *burladores* and *burlados*.

II, l. *boquear* and *boca*.

II, liii. *doliente* and *dolorido*, etc., etc.

e) Play on words due to intentional or unintentional corruptions. Don Quixote's bombastic and learned vocabulary is oftenest the victim in this class and Sancho usually the executioner, but examples are not rare in the mouths of other characters. The author himself is well represented. The most frequent purpose, however, is characterization, the corruption throwing a side light upon the character using it and having no other meaning.

Examples:

I, vii. Don Quixote's niece says in recounting the visit of the spirit that destroyed the books: ... dijo también que se llamaba el sabio *Duñatón*. *Frestón* diría, dijo Don Quijote. No sé, respondió el ama, si se llamaba *Fristón* o *Fritón*; sólo sé que acabó en *tón* su nombre. In this series of changes Duñatón is seen to gradually assume the form that most appeals to the housekeeper who has *fritar* in mind.

II, x. Dialogue between Don Quixote and Sancho: ... ¿y

dónde has visto tú o leído jamás que caballero andante haya sido puesto ante la justicia por más *homecidios* que haya cometido? Yo no sé nada de *homecillos*, respondió Sancho ... Elsewhere Cervantes uses the word *homecillo* in the sense of hatred, which is sufficient to give point to Sancho's misunderstanding, viz.: hatred is foreign to his soul.

I, XII. From a dialogue between the goatherd and Don Quixote: . . aunque viváis más años que *Sarna*. Decid *Sarra*, replicó Don Quijote, no pudiendo sufrir el trocar de los vocablos del cabrero. Harto vive la *sarna* respondió Pedro ... Whereupon Don Quixote replies: ... que por haber tanta diferencia de *sarna* a *Sarra* os lo dije; pero vos respondisteis muy bien, porque vive más *sarna* que *Sarra*. The pronunciation Sarna for Sarra (Modern: Sara, wife of Abraham) was common to the lower classes. This example, as the preceding, well represente the plays of this sub-division that carry with them witty plays on meaning.

I, XV. Sancho says to Don Quixote: Querría, si fuese posible, respondió Sancho Panza, que vuestra merced me diese dos tragos de aquella bebida del *feo Blas*, si es ... *Feo Blas* is Sancho's corruption of *Fierabrás*.

I, XXX. Dorotea, relating her adventures to Sancho and referring to Don Quixote, says: ... el cual se había de llamar, si mal no me acuerdo, Don *Azote* o Don *Figote*. Don *Quijote* diría, señora, dijo a esta sazón Sancho Panza ... The evident reference in these two perversions of Quixote is to the chalorous onslaughts of Don Quixote and the merciless punishment he repeatedly suffered.

II, XXV. Dialogue between Don Quixote and Sancho: ... y hallo por mi cuenta que sin duda este maese Pedro, su amo (= the monkey's master), debe de tener hecho *pacto tácito* o *expreso* con el demonio. Si el *patio* es *espeso* y del demonio, dijo Sancho, sin duda debe de ser muy sucio *patio* ... Sancho uses his corruption *espeso* in its figurative meaning of dirty.

II, XLI. Don Quixote says: ... aunque tonto, eres hombre *ve-*

rídico. No soy *verde*, sino moreno, dijo Sancho; pero aunque fuese de mezcla, cumpliera mi palabra, etc., etc.

B. Pure sound-play.

In spite of the name given to this class, there is usually a slight connection between the meanings of the words in play but in the great majority of cases this connection in thought would pass entirely unnoticed were it not pointed out by the striking play of sound. The class is divided into rhyme and alliteration.

1. Rhyme play.

This device differs from rhyme only in that the latter requires no syntactical relation whatever and may occur in separate sentences whereas examples of this class of word play are usually found in the same clause and closely bound together. It suffers various sub-divisions which follow.

a) Rhyme play in word pairs.

Examples:

I, XVIII. Don Quixote says, speaking of enchanted sheep: ... son hombres *hechos* y *derechos*. Cervantes is very fond of this pair, and uses it repeatedly in the Don Quixote.

I, XVIII. Sancho says: ... daré al diablo el *hato* y el *garabato*.

I, XXIII. Sancho says: ... que no quiero *perro* con *cencerro*.

I, XLV. Cervantes writes: ... Don Quijote que se veía metido de *hoz* y de *coz* en ...

II, IV. Sancho says: y no ha de vivir el hombre en *koto* de *otro*, sino de Dios ...

II, XIII. Sancho says to the squire in attendance on the Caballero del Bosque: ... Vuesa Merced sí que es escudero fiel y legal, *moliente* y *corriente*.

Likewise are grouped:

II, XX. *haber* and *saber*.

II, XXXII. *cohecho* and *derecho*.

II, XXXII, *alma* and *palma*,

II, XLIII. *cielo* and *suelo*, etc., etc.

b) Rhyme play in proverbs.

Sancho is usually the mouthpiece for the multitude of proverbs that Cervantes utilizes in the Don Quixote. They almost invariably bear rhyme which gives them their place here.

Examples:

II, IV. Sancho: ... que también se dice: Cuando te dieren la *vaquilla*, corre con la *soguilla* ...

II, X. Sancho: ... y el otro refrán de no con quien *naces* sino con quien *paces* ...

II, XXVIII. Sancho: ... mas quien yerra y se *enmienda*, a Dios se *encomienda*.

II, XXXIV. Don Quixote: ... porque del dicho al *hecho* hay gran *trecho*.

II, XXXV. Sancho: ... y a Dios *rogando* y con el mazo *dando* ...

II, LIV. Cervantes: ... cuando en Roma *fueres*, haz como *vieres* ...

II, LXXI. Sancho: A dineros *pagados*, brazos *quebrados* ... etc.

C. Alliteration as a means of strengthening play on words.

As has been seen in many examples of special classes of word-play, Cervantes is much given to alliteration. With the numerous passages in which alliteration without word-play occurs, we shall not occupy ourselves here, dealing only with the very frequent cases in which the alliteration occurs within the words in play. It is often accompanied by additional alliterated words not otherwise entering into the play, such as prepositions, adverbs, etc. Assonance is a frequent concomitant of alliteration Cervantes fairly revels at times in series of these two devices combined. A few examples will suffice to illustrate the class.

Examples:

I, V. Don Quixote's niece says to the barber: Sepa, señor maese Nicolás (que éste era el nombre del barbero), que muchas veces le aconteció a mi señor estarse leyendo en estos *desalma-*

dos libros de *desventuras dos días* con sus noches ... The substitution of *desventuras* for *aventuras* in this passage is sufficient to make it a true word-play.

I, xxv. Sancho says to Don Quixote: ... vive el dador que es moza de *chapa*, *hecha* y *derecha* y de *pelo* en *pecho* y que *puede sacar* la barba del lodo a *cualquier caballero andante* o *por andar* que la tuviere por señora. Besides the abundant alliteration in this example there is also repetition *(por)*, assonance *(pecho)*, besides word-play *(andar)*.

II, iv. Sancho says: ... y que venía sobre él en *hábito* de *jitano* aquel *Ginés* de Pasamonte ... This example illustrates a favorite device of Cervantes, that of placing together a series of three words of which the first and third each contains a sound in alliteration with one in the second or middle word of the series.

II, xiii. Cervantes writes: ... lo cual visto y notado por el *caritativo bosqueril escudero* ...

II, xx. Sancho says: ... la *cual* tan bien *come cordero como carnero.*

II, xl. La Dolorida says: ... *porque* se llama *Clavileño* el *Aligero*, *cuyo* nombre *conviene con* el ser de *leño* y *con la clavija que* trae en la frente y *con* la *ligereza con que camina* ...

II, xlvii. Cervantes writes: ... y aun temiendo no viniese por el la *tanda* y *tunda azotesca* ...

II, xv. Cervantes writes: llegaron en esto los escuderos de la presa trayendo consigo dos *caballeros* a *caballo* y dos *peregrinos* a *pie.*

APPENDIX

In the present appendix are listed according to the foregoing classification those word-plays not already cited as examples:

Division 1.

I, I.

I, V. ... porque no vieren al molido hidalgo tan mal *caballero.*

I, V. ... libros de *desventuras* ...

I, VIII. ... y debe de ser del *molimiento* de la caída.

I, XVII. ... y descargó tan terrible puñada sobre las estrechas *quijadas* del enamorado caballero ...

I, XXIII. ... y así iba tras su amo cargado con todo aquello que había de llevar el rucio, sacando de un costal y embaulando en su *panza.*

I, XLIII. ... Oh *clara* y luciente estrella,
En cuya lumbre me apuro!

I, LII. Aquél que en Rocinante *errando* anduvo ...

II, II. ... idos a la vuestra, hermano, que vos sois, y no otro, el que distrae y sonsaca a mi señor, y le lleva por esos *andurriales.*

II, VII. ... que ellas son tan buenas, tan gordas y tan bien *criadas*, que no dirán una cosa por otra si reventasen.

II, XII. ... para que vea si puedo entrar en docena con los más *hablantes* escuderos.

II, XIX. ... que sobre cuatro bestias asnales venían *caballeros.*

II, XXVIII. Y dad gracias a Dios, Sancho, que ya que os *santi-*

guaron con un palo, no os hicieron el *per signum crucis* con un alfanje.

II, XXXVIII. ... porque según soy de *dolorida*, no acertaré a responder a lo que debo ...

II, LVIII. En éstos y otros razonamientos iban los *andantes* caballero y escudero, cuando vieron, habiendo *andado* poco más de una legua ...

II, LVIII. ... que siempre oigamos buenas nuevas de vuestras *feckurías* ...

II, LXVIII. De la *cerdosa* aventura que le aconteció a Don Quijote.

2

I, I. Fué luego a ver a su rocín, y aunque tenía más *cuartos que un real* y más tachas que el caballo de Gonela, que «tantum pellis et ossa fuit», le pareció que ni el Bucéfalo de Alejandro, ni Babieca el del Cid con él se igualaban.

I, II. Como haya muchas *truchuelas*, respondió Don Quijote, podrán servir de una *trucha*.

I, XV. ... de lo que yo me maravillo es de que mi jumento haya quedado libre y sin *costas*, donde nosotros salimos sin *costillas*.

I, XVIII. ... y trae en el escudo un *gato* de oro en campo leonado, con una letra que dice: *Miu*, que es el principio del nombre de su dama, que, según se dice, es la sin par *Miulina* ...

I, XVIII. Llegó en esto una *peladilla* de arroyo ..., llegó otra *almendra* ...

I, XXIX. ... en poco menos de nueve años se podrá estar a vista de la gran laguna *Meona*, digo *Meótides* ...

I, XXXI. ... y quédese con Dios su merced y todos los ca-

	balleros *andantes*, que tan bien *andantes* sean ellos para consigo como lo han sido para conmigo.
I, LII.	... o suspirando *solos* y a *solas* ...
I, LII.	Aquí yace el caballero Bien molido y *mal andante* ...
II, II.	... y cuán embebido en la simplicidad de sus *malandantes* caballerías ...
II, II.	... y anduviesen contino hechas las espadas *sacabuches* a cualquier pendencia por pequeña que fuese.
II, VI.	... y volver al ejercicio de su, para ellas, *mal andante* caballería.
II, XXVII.	Dáselo, Sancho, dijo Don Quijote, no para tomar el *mono*, sino la *mona* ...
II, XL.	... porque las más oliscan a *terceras*, habiendo dejado de ser *primas* ...
II, XLI.	Decidme, Sancho, preguntó el Duque, ¿vistes allá entre esas *cabras* algún *cabrón*? No, señor, respondió Sancho, pero oí decir que *ninguno* pasaba de los cuernos de la luna.
II, XLVII.	... Pues, señor doctor Pedro Recio de *mal Agüero*.
II, L.	... y cuando oyó la Duquesa que la Rodríguez había echado en la calle el *Aranjuez* de sus *fuentes*.
II, LIII.	Yo soy del linaje de los Panzas, que todos son testarudos, y si una vez dicen *nones*, *nones* han de ser, aunque sean *pares*, a pesar de todo el mundo ...
II, LXVII.	Pardiez, dijo Sancho, que me ha *cuadrado* y aun *esquinado* tal género de vida ...

II, A, 2 (a).

I, XXIX.	... que él podrá acomodarse en las ancas, si es que ella las *sufre*. Sí *sufre*, a lo que yo creo, respondió la princesa ...

I, XXXI. ... digno de merecer amar tan *alta* señora como Dulcinea del Toboso. Tan *alta* es, respondió Sancho, que a buena fe que me lleva a mí más de un coto.

II, II. ... el autor de la historia se llama Cide Hamete *Berengena*. Ese nombre es de Moro, respondió Don Quijote. Así será, respondió Sancho, porque por la mayor parte he oído decir que los moros son amigos de *berengenas*.

II, LXVI. Q. ... dime si piensas, Sancho, *darte* otra tanda esta noche ...

S. ... que para lo que yo pienso *darme*, eso se me *da* en casa, que en el campo ...

3.

I, VIII. *Anda*, caballero, que mal *andes*, etc.

I, XIV. Tú que con tantas *sinrazones* muestras
La *razón* que me mueve a que la haga
A la vida cansada que aborrezco ...

I, XV. Donde se cuenta la desgraciada aventura que se *topó* Don Quijote en *topar* con unos desalmados Yangüeses ...

I, XXI. Ya os he dicho, hermano, que no me mentéis, ni por pienso, eso de los *batanes*, dijo Don Quijote, que voto ... y no digo más, que os *batanee* el alma.

I, XIX. ... suplico a vuestra merced, señor caballero *andante*, que tan mala *andanza* me ha dado ...

I, XXI. Mire vuestra merced ... que no querría que fuesen otros *batanes* que nos acabasen de *batanar* y aporrear el sentido.

I, XXIX. ... y poder con justo título desafialle en *razón* de la *sinrazón* que os hace ...

I, XXXV. ... diciendo que era caballero *aventurero*, que mala

ventura le dé Dios a él y a cuantos *aventureros* hay en el mundo.

I, XL. Mirad, señores, si era *razón* que las *razones* deste papel nos admirasen y alegrasen ...

I, XLVI. Venid acá, ladrones en *cuadrilla*, que no *cuadrilleros* ...

II, IV. ... después de la *aventura* sin *ventura* de los galeotes ...

II, VIII. ... ¿quien barrenó los navíos y dejó en seco y aislados los valerosos españoles guiados por el *cortesísimo Cortes* en el Nuevo Mundo?

II, XIII. Sí, dijo el del Bosque, de una tal Casildea de Vandalia, la más *cruda* y la más *asada* señora que en todo el orbe puede hallarse; pero no cojea del pie de la *crudeza*, que otros mayores embustes le gruñen en las entrañas ...

II, XVI. ... no me *maravillaría* yo de que le hubiese *maravillado* ...

II, XXVII. ... y como nadie le apuraba ni apretaba a que dijese como adivinaba su *mono*, a todos hacía *monas*, y llenaba sus escueros.

II, XXXI. ... diciéndole que era *disparate* leer tales *disparates* ...

II, XL. ... el cual caballo se rige por una *clavija* que tiene en la frente ...

II, XLII. ... porque viendo que no te *corres*, ninguno se pondrá a *correrte* ...

II, XLIII. ... qué *decían* que *decía* mi nombre ...

II, LIV. ... y las botas en el aire, puestas las *bocas* en su *boca* ...

B, I (a).

I, XXXIX. ... y no quiero dejar de decir lo que sucedió en la *presa* de la *Presa* ...

I, L. Admirado quedó el canónigo de los *concertados* dis-

parates (si *disparates* sufren *concierto)* que Don Quijote había dicho ...

II, VIII. ... donde les sucedió *cosas* que a *cosas* llegan.

II, XVIII. Habla el silencio allí, porque no osa
La voz entrar por tan *estrecho estrecho* ...

II, XXIX. Volvieron a sus *bestias* y a ser *bestias* Don Quijote y Sancho, y este fin tuvo la aventura del encantado barco.

II, LXXI. ... Aquí morirá *Sansón*, y cuantos con él *son*. Acudió Don Quijote luego al *son* de la lastimada voz ...

II, LXXI. ... que no sé decir *razón* sin *refrán*, ni *refrán* que no me parezca *razón*;

(b)

I, II. ... pero non vos lo digo porque os acuitedes ni mostredes mal *talante* que *el mío* non es de al que de serviros.

I, VI. ... que se llamaba Las *Lágrimas* de Angélica. *Llorárralas* yo, dijo el cura en oyendo el nombre, si tal libro hubiera mandado quemar ...

I, XIX. ¿Pues quién diablos os ha traído aquí, dijo Don Quijote, siendo hombre de Iglesia? ¿Quién, señor?, replicó el caído, mi *desventura*. Pues *otra* mayor os amenaza, dijo Don Quijote, si no me satisfacéis á todo cuanto primero os pregunté.

I, XX. Viendo, pues, Don Quijote que ya Rocinante se movía, lo tuvo a buena *señal*, y creyó que *lo* era de que acometiese aquella temerosa aventura.

I, XX. ... (por si acaso no llegase el *tiempo* de las mercedes, y fuese necesario acudir al de los salarios).

I, XXV. «El ferido ... te envía la *salud que* él no tiene.»

I, XXVII. A Dios plega que ésta llegue a vuestras *manos*, an-

tes que *la mía* se vea en condición de juntarse con *la* de quien tan mal sabe guardar la fe que promete.

I, XXII. ... es por haber sido *corredor* de oreja y aun de todo el cuerpo ...

I, XXVII. ... os ruego que escuchéis el *cuento*, que no *la* tiene, de mis desventuras ...

I, XXIX. ... y nos quitaron hasta las *barbas*, y de modo nos *las* quitaron, que le convino al barbero ponérselas postizas ...

I, XXXVII. ... y quiso la *suerte* que entonces *la* tuviese tan buena, que ...

I, XLV. ... y vos habéis alegado y probado muy mal de vuestra *parte*. No *la* tenga yo en el cielo, dijo el pobre barbero, si todas vuestras mercedes no se engañan.

I, LI. ... y de las buenas que escojan a su *gusto*. No sé yo *el* que tuvo Leandra ...

I, LI. ... pero no pararon aquí sus *gracias*, que también *la* tenía de poeta ...

II, XVIII. ... porque no hay padre ni madre a quien sus hijos parezcan *feos*, y en los que *lo* son del entendimiento corre más este engaño.

II, XXIV. ...: pero si querían agua barata, que se la daría de muy buena *gana*. Si yo *la* tuviera de agua, respondió Sancho, pozos hay en el camino, donde la hubiera satisfecho.

II, XXXI. ... señal que dió a entender a Don Quijote ser aquélla alguna gran *señora* que debía *serlo* de todos aquellos cazadores, ... como era la verdad ...

II, XXX. A mí me pesa, señor caballero de la Triste *Figura*, que la *primera* que vuesa merced ha hecho en mi tierra haya sido tan mala como se ha visto ...

II, XXX. ... porque muchas gracias no se pueden decir con pocas *palabras*; y porque no se nos vaya el tiempo

en *ellas* venga el gran caballero de la Triste Figura ...

II, XXXI. ... viva vuestra santidad por el buen *crédito* que de mí tiene, aunque en mí no *lo* haya ...

II, XXXIII. ... que yo he visto ir más de dos *asnos* a los gobiernos, y que llevase yo *el mío* no sería cosa nueva.

II, XXXIV. A tí el caballero de los *Leones* (que entre las garras *dellos* te vea yo), me envía ...

II, XXXIV. ... que fué menester que Don Quijote se valiese de todo su *corazón* para sufrirle; pero *el* de Sancho vino a tierra, y dió con *él* desmayado en las faldas de la Duquesa ...

II, XXXVIII. Donde se *cuenta la* que dió de su mala andanza la Dueña Dolorida.

II, XLI. ... y quizá vamos tomando *puntas* y subiendo en alto para dejarnos caer *de una* sobre el reino de Candaya ...

II, XLI. ... que dió que reir a los Duques, no sólo aquel *tiempo*, sino *el* de toda su vida ...

II, XLII. ... y en los últimos *pasos* de la vida te alcanzará *el* de la muerte en vejez suave y madura ...

II, XLV. ... el tiempo ... corrió caballero en las *horas*, y con mucha presteza llegó *la* de la mañana.

II, L. ... y como yo he oído decir muchas veces a tu buen *padre* (que así como lo es tuyo *lo* es de los refranes) ...

II, LVII. ... y a la mía yo la castigaré de modo que de aquí adelante no se desmande con la vista ni con las *palabras*. *Una* no más quiero que me escuches ... dijo entonces Altisidora ...

II, LXIV. ... y en breves *razones* le dijo las *mismas* que había dicho a Don Quijote ...

II, LXXIV. ... y déjese de *cuentos*. *Los* de hasta aquí, replicó Don Quijote, que han sido verdaderos en mi daño,

los ha de volver mi muerte con ayuda del cielo en mi provecho ...

Division 2.

A, 3 (c).

II, VIII. Hízolo así el poeta, y púsola cual no digan dueñas, y ella quedó satisfecha por verse con *fama* aunque *infame*.

II, XVIII. Salió el deseo de *compás*, y el *paso*,
De la imprudente virgen solicita
Por su gusto su muerte ...

II, XXXVIII. Y de este jaez otras copletas y estrambotes, que *cantados encantan*, y escritos suspenden.

I, XLIV. ... adonde aún todavía *traían* los dos huéspedes a *maltraer* al ventero.

II, LXXIII. ¿... y más traeis semejanza de *desgobernado* que de *gobernador*?

II, LXVIII. ... esta *aventura* tan *desventurada*.

(d).

II, I. Cuatro días se le pasaron en imaginar qué nombre le pondría; porque (según se decía él a sí mismo) no era razón que *caballo* de *caballero* tan famoso, y tan bueno él por sí, etc.

I, II. Doncellas curaban dél,
Princesas de su *rocino* ...

o *Rocinante*, que este es el nombre, señoras mías, de mi caballo, etc.

I, XX. ¿... sólo una vez se *nombra* su *nombre* en toda aquella ... historia?

I, XXIII. ... estoy ya para quedarme y para aguardar aquí sólo, no solamente a la Santa *Hermandad* que dices y temes, sino a los *hermanos* de las doce tribus de Israel, y ... y aun a todos los *hermanos* y *hermandades* del mundo.

I, XXIX. Don *Quijote*, como vió todo aquel mazo de barbas sin *quijadas*, etc. ...

I, XLV. ¿Qué *castellano* le acogió en su *castillo*, que le hiciese pagar el escote?

II, I. ... y del modo que he delineado a Amadis pudiera a mi parecer pintar y describir todos cuantos caballeros *andantes andan* en las historias del orbe, que ...

II, II. ... y dejaos de pretender *ínsulas* ni *ínsulos*.

II, III. *Gobernadores* he visto por ahí, dijo Sancho, que a mi parecer no llegan a la suela de mi zapato, y ... Esos no son *gobernadores* de ínsulas, replicó Sansón, sino de otros *gobiernos* más manuales ...

II. III. ... siendo de toda *imposibilidad imposible* componerte tal que ...

II, IX. ... en algún pequeño apartamiento de su alcázar *solazándose* a *solas* con sus doncellas ...

II, X. Mira no me engañes, ni quieras con falsas *alegrías alegrar* mis verdaderas tristezas.

II, XVIII. ... que entre los infinitos poetas *consumidos* que hay, he visto un *consumado* poeta ...

II, XXVI. En fin, el caballero de la Triste *Figura* había de ser aquel que había de *desfigurar* las *mías*.

II, XXVIII. No estoy para *responder*, *respondió* Sancho, porque ...

II, XXXV. Ni ajena ni *propia*, ni *pesada* ni *por pesar*, replicó Sancho, a mí no me ha de tocar alguna mano.

II, XLI. ... y ya ni habrá *ínsula* ni *ínsulos* en el mundo que me conozcan ...

II, XLIV. De *nuevo nuevas* gracias dió Don Quijote á la Duquesa ...

II, LIII. ... sin que *nadie nada* le dijese.

II, LIV. ... y comer antes de seis meses en *platos* de *plata*: ...

II, LV. ... que era *imposible* de toda *imposibilidad* salir, etc...

II, LXIII. ... en ninguna cosa he sido *culpante* de la *culpa* en que los de mi nación han caído ...

II, LXX. ... que ocupada en *menear* los palillos no se *menearán* en su *imaginación* la *imagen* o *imágenes* de lo que bien quiere ...

II, LXXI ... *entren entre* los tantos estos cinco ...

II, LXXII. ... y recibe también tu hijo Don Quijote, que si viene *vencido* de los brazos ajenos viene *vencedor* de sí mismo, que según él me ha dicho es el mayor *vencimiento* que desearse puede ...

II, LXXIII. ... sea caballero *andante*, o pastor por *andar*, no dejaré ...

II, LXXIV. ... y el que es *vencido* hoy, ser *vencedor* mañana ...

(e).

I, XXI. Y montas, que no sabría yo autorizar el *litado*. *Dictado* has de decir, y no *litado*, dijo su amo.

I, XXII. ... y enderécese ese *bacín* que trae en la cabeza ...

I, XXIII. Si digo que sois vos, *Fili*, no acierto ...

... Por esa trova, dijo Sancho, so se puede saber nada, si ya no es que por ese *hilo* que está ahí se saque el ovillo de todo.

I, XXV. y todo *pastraña* o *patraña* ...

I, XLV. ... y si no fuera por este *baciyelmo* ...

II, I. De Roldan, o Rotolando, ó Orlando (que ...) soy de parecer y ...

II, III. ... que los que gobiernan ínsulas, por lo menos han

de saber *gramática*. Con la *grama* bien me avendría yo, dijo Sancho, pero con la *tica* ni me tiro ni me pago, porque no la entiendo ...

II, VII. ... Señor, ya yo tengo *relucida* a mi mujer a que me deje ir con vuesa merced ..... *Reducida* has de decir, Sancho, dijo Don Quijote, que no *relucida* ...

II, VII. ... que yo soy tan *fócil*. No te entiendo, Sancho, dijo luego Don Quijote, pues no sé que quiere decir: soy tan *fócil*. Tan *fócil* quiere decir, respondió Sancho, soy tan así. Menos te entiendo ahora ... Ya, ya caigo, respondió Don Quijote, en ello; tu quieres decir que eres tan *dócil*, blando, y manso, que ....

II, VII. ... y se descuente de mi salario *gata* por cantidad, Sancho amigo, respondió Don Quijote, a las veces tan buena suele ser una *gata* como una *rata*. Ya entiendo, dijo Sancho; yo apostaré que había de decir *rata* y no *gata*; pero ...

II, VII. ... pero oyéndole decir ahora testamento y codicilo que no se pueda *revolcar*, en lugar de testamento y codicilo que no se pueda *revocar*, creyó todo lo que dél había leído ...

II, VIII. Dígame, señor, prosiguió Sancho, esos *Julios* o *Agostos*, y todos esos caballeros hazañosos que ha dicho que ya son muertos, ¿dónde están ahora?

II, X. ... y sobre todo vienen a caballos sobre tres *cananeas* remendadas, que no hay más que ver. *Hacaneas* querrás decir, Sancho. Poca diferencia hay, respondió Sancho, de *cananeas* a *hacaneas*; pero ...

II, XXIV. ... todavía llevan un *no sé qué* los de las letras, con un *si sé qué* de esplendor que se halla en ellos, que los aventaja a todos ...

II, XXIX. Por Dios, dijo Sancho, que vuesa merced me trae por testigo de lo que dice a una gentil persona, *puto* y *gafo*, con la añadidura de *meón* ó *meo*, o no sé

cómo. Rióse Don Quijote de la interpretación que Sancho había dado al nombre y al cómputo y cuenta del cosmógrafo *Ptolomeo* ...

II, XXXI. ... que de mí no podréis llevar sino una *higa*.

Aun bien, respondió Sancho, que será bien madura, pues no perderá vuesa merced la quínola de sus años por punto menos.

II, XLVII. ... sino porque todos los deste linaje son *perláticos*, y por mejorar el nombre los llaman *perlerines*, aunque si va a decir la *verdad* la doncella es como una *perla* oriental ...

II, LXIV. ... y el señor Don Quijote está en sus *trece*, y vuesa merced el de la Blanca Luna en sus *catorce*, a la mano de Dios, y dénse.

II, LXVIII. ... Caminad, trogloditas; callad, bárbaros; pagad, antropófagos; no os quejéis, scitas, ni abráis los ojos, Polifemos matadores ... ... ¿Nosotros *tortolitas*, nosotros *barberos* ni *estropajos*, nosotros *perritas*, a quien dicen *cita*, *cita*?

B, I (a).

I, XIII. ... que sin duda es más trabajoso y más aporreado y más *hambriento* y *sediento*, miserable, roto y piojoso, porque ...

I, XXVIII. ... no hallé derrumbadero ni barranco de donde *despeñar* y *despenar* al amo como le hallé para el criado, etc.

I, XXX. ... (que todo esto doy yo por hecho y por cosa *pasada* en cosa *juzgada*) ...

I, XXXIII. En efecto, el supo tan bien fingir la *necesidad* o *necedad* de su ausencia, que nadie pudiera entender que era fingida.

II, I. El mío, señor rapador, dijo Don Quijote, no será *impertinente* sino *perteneciente*.

II, I. ¿... debía de ser el *gigante Morgante*?

II, V. ... y en un estrado de más *almohadas* de velludo, que tuvieron moros en su linaje los *Almohades* de Marruecos ...

II, XXXII. ¿No hay más sino a *troche mocke* entrarse por las casas ajenas ...

II, XLII. ... que es una ínsula *hecha* y *derecha* ...

II, XLVII. ... soy casado en *pas* y en *has* de la santa Iglesia católica romana: ...

II, XLIX. ... y no *gemidicos* y *lloramicos*, y darle.

II, L. ... vióse el *perro* en bragas de *cerro* ...

II, LIV. ... y no hay pueblo ninguno de donde no salgan *comidos* y *bebidos* ...

II, LV. ... y cual el *tiempo*, tal el *tiento* ...

I, XLIII. ... que yo le hube de *creer*, y aun *querer*, sin saber lo que me *quería*.

(b).

I, XXII. ... que no hay peor cosa que *cantar* en el ansia. Antes he oído decir, dijo Don Quijote, que quien *canta* sus males *espanta*.

II, V. ... Quien te *cubre* te *descubre* ...

II, XIX. ... Cada *oveja* con su *pareja*.

II, LIX. ... Muera *Marta* y muera *harta* ...

II, LX. ... porque el abad de lo que *canta yanta* ...

II, LXXI. ... que no se ganó *Zamora* en una *hora*.

II, LXXI. ... y a Dios *rogando* y con el mazo *dando* ...

C.

II, III.	... el *poeta puede contar* o *cantar* las *cosas* no como fueron, sino ...
II, XIII.	... pero yo traigo un *despegador pendiente* del arzón de mi caballo ...
II, XXXVII.	... que pues todas las dueñas son enfadosas e impertinentes, de cualquiera calidad y condición que sean, ¿qué serán las que son doloridas, como han dicho que es esta condesa *tres faldas* o *tres colas*? que en mí tiene *faldas y colas*, *colas y faldas* todo es uno.
II, XXXVIII.	... y *facilidad* y *felicidad* de ingenio ...
I, XXVIII.	... se prometía grande *hallazgo* a quien me *hallase* ..., y oí *decir* que se *decía* ...
II, LXXI.	... y preguntándole uno que quería decir *Deum de Deo*, respondió: *De donde diere.*
II, LXXIII.	Sacó Sancho *cuatro cuartos* de la faltriquera ...

Ames Haven CORLEY